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ABSTRACT

Papers presented suggest a variety of views aimed at helping the teacher become more proficient in using children's literature in teaching reading. David C. Davis points out the need for developing programs in which books are selected on their literary quality, not on tastes or personal points of view. William G. McCarthy discusses the contribution of role-playing using children's literature to achieving affective learning and developing values in children's thinking. Steps toward directed reading sequence--preparation, interpretation, and extension of skills and interests--to increase student comprehension considered by Virginia Mitchell. August J. Mauer talks about the use of paraprofessionals and the potentially creative opportunities involved in reading instruction. Teachers' use of films and children's literature, according to Jessie J. Dubois, can increase teachers' appreciation of picture books and provide ways to motivate students. Charles Nay examines insights in preschool reading and literature. The various considerations involved in the selection and reading of pictures are discussed by Jean B. Sanders. Claudia Baxter considers the use of literature in diagnosing reading needs and increasing the child's motivation for reading good books. Davis concludes the volume by examining five basic code systems necessary to reading instruction. (HS)

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Proceedings
of the
1971
First Annual
Reading Conference
June 21-22

TEACHING READING THROUGH CHILDREN'S LITERATURE

CURRICULUM RESEARCH
AND DEVELOPMENT CENTER

SCHOOL OF EDUCATION,
INDIANA STATE UNIVERSITY
TERRE HAUTE

CS 000 055

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● TERRE HAUTE

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FOREWORD

The first annual conference on the teaching of reading and language arts is a pioneer effort by members of the new Department of Elementary Education. It is an effort to give greater depth in the preparation of teachers for reading. The proceedings of this conference report some of the finest thinking on children's literature and reading available to teachers today. Through the dissemination of these writings, it is hoped that the instruction of children and the enjoyment of reading may be improved.

As a result of this publication the Right to Read for children may become more of a reality.

William G. McCarthy, Chairman
Department of Elementary Education

PREFACE

The theme of the First Annual Reading Conference was chosen to coincide with a two-week reading workshop held concurrently on the campus. The workshop has been offered for many years, but it was not until the Department of Elementary Education was formed that consideration was given to the idea of sponsoring a reading conference.

The theme "Teaching Reading Through Children's Literature" was chosen because many of the current methods of teaching reading emphasize the importance of literature as an aspect of the reading program. The papers that are presented in this report suggest various ways that literature is useful in teaching reading. Our primary emphasis is aimed at helping classroom teachers become more proficient in using children's literature as an aid in teaching reading. A careful reading of these papers will suggest a variety of views concerning how this can be done.

Many of these presentations used a visual approach as well as the audio approach. This is especially true of the opening address and closing address by Dr. Davis.

We are pleased that the total attendance during the two-day conference exceeded five hundred students and teachers. Almost two hundred copies of these proceedings were ordered in advance of their publication.

As chairman of the conference, I wish to express particular thanks to William G. McCarthy for his encouragement and help in organizing the conference, and to my colleague, Vanita Gibbs, who really ought to be designated co-chairman, as without her support and aid there would have been no conference.

David C. Waterman
Conference Chairman

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TEACHING READING THROUGH
CHILDREN'S LITERATURE

P R O G R A M OF
FIRST ANNUAL READING CONFERENCE

MONDAY, a.m., June 21, 1971,

9:30-11:00 - Auditorium

Opening Remarks: William G. McCarthy, Chairman
Department of Elementary Education

Welcome: James R. Boyle, Assistant Vice President
for Academic Affairs

Introduction of Speaker:
David C. Waterman
Conference Chairman

Speaker: David C. Davis, Professor
Department of Curriculum and
Instruction
University of Wisconsin

"The Value Mongers and Universal
Clarifiers in Literature for the Young"

MONDAY, p.m., June 21, 1971

1:30-2:20

Room 214 - William G. McCarthy
"Affective Learning in Literature Through Role Playing and Dramatization"

Room 218 - Virginia Mitchell
"Only If I Wear My Jeans"

Room 224 - August Mauser
"Paraprofessionals and Reading"

Room 230 - Jessie DuBois
"Teaching Reading Through the Use of Films and Children's Literature"

Room 214 - Kenneth Orr
"Developmental Aspects of Comprehension"
(Paper not included in Proceedings)

Room 218 - Charles R. May
"New Insights Concerning Preschool Reading and Literature"

Room 224 - Jean B. Sanders
"Reading the Pictures in Children's Books"

Room 230 - Claudia W. Baxter
"Using Literature for Diagnosis and Motivation"

TUESDAY, June 22, 1971

9:30-11:00 - Auditorium

Dr. Davis - "Five Basic Code Systems--Knowledge Necessary to Any Reading Instructional Program"

THE VALUE MONGERS AND UNIVERSAL CLARIFIERS IN LITERATURE FOR THE YOUNG

David C. Davis

The content field of Literature for the Young is here. It has accumulated to such a large collection that we are now experiencing the laws of saturation.

Should you want numerical evidence that Literature for the Young is an academic field of study, take the reference Books in Print, and count the number of trade books published each year for children. There are well over four thousand such books.

But the most significant evidence that Literature for the Young is contributing insights into our living culture is found by observing how political cartoons and editorials transform characters and episodes from children's literature for contemporary issues. For example, from Alice's Adventure in Wonderland we find the White Knight, who transforms to a perfect description of Eugene McCarthy. The Duchess becomes a mirrored women's liberation symbol, while The Caterpillar reflects the drug scene. The Court Scene, Who Stole the Tarts?, becomes a sightful fortune-teller predicting the Chicago Seven Trial and the Tate Murder Trial. Observe how Hubert Humphrey has been characterized as Humpty Dumpty. President Nixon reminds one of Dorothy following the Yellow Brick Road. Or observe Slovenly Peter, Heinrich Hoffman's untidy character of German origin, walking our streets in droves. Only now they are our own children, who never heard of Samson and Delilah, but maintain long, unkept hair as their source of strength. Note also how Sesame Street has perverted Goody Two Shoes, the magic of the word "Sesame," and added a black critic and writer's name where no one can recognize him.

Read Jean Merrill's Push Cart War, and note how this generation, who wanted to change through revolution, did not read how delightfully it could have been done without borrowing from Castro and other limited crisis mongers. Perhaps we should re-read Arna Bontemps' Lonesome Boy, and learn the lesson given to Bubber to make our Black History and Black Culture courses more authentic. Take careful notice of these books by outstanding children's literature authors and illustrators and read how they are passing on outdated thoughts and non-generative experiences. Read carefully In the Night Kitchen, and see how autosexuality is now being impressed upon the two to six year olds! Read the detailed graphics in Frank Asch's trade book, Elvira Everything, and see how American parents have been stereotyped as materialistic wheeler-dealers.

When the judges for a National Children's Book Award insisted upon dropping Charlie and the Chocolate Factory from the award winners, this contemptuous gesture outraged hundreds of children, librarians, parents and teachers of the young, and puzzled just as many more.

How could the runaway best-library-circulated book be deemed not even worthy of consideration by this committee of judges? It is impossible to referee such a dispute between the public and the special judges. They seem to be talking about the same thing, an adventure tale named Charlie and the Chocolate Factory, but they are in actuality responding to quite different stimuli. The child-mind reader is responding to the adventure on an emotional level, and the judges are responding to a publication as a work of universal art. The child reader has a perfect right to enjoy the book, and the committee has an equal right to repudiate it.

When it is said that the reader has a perfect right to enjoy it, it does not mean that the judges confuse literary tastes with literary values. Charlie and the Chocolate Factory is a wretched adventure, however appealing on sentimental taste buds or on a non-generative interest level. A child has a right to bad taste, in literature, toys, music, or anything else. What is not needed is the continuous confusion between taste and value systems.

Older members of every society have learned the lesson that it is nearly impossible to persuade a person untrained that everything is not "just a matter of taste." It is foolhardy to convince young listeners that Jesus Christ, Superstar, is a dramatic record but rotten, imitative music or that the Kean popeyed children illustrations hanging in bedrooms are pieces of junk.

Children are emotionally moved by all these things, and that is enough for them and some of the adults who echo their tastes.

Yet in children's own fields, they would not be so easily fooled. A good model plane builder knows at a glance when a plane is well and truly built. A good believer in dolls as a universal play tangible can tell at a touch which newly designed dolls will become a Velveteen Rabbit or a Teddy Bear, foster mother, mother love syndrome.

A written piece of literature, in any medium--book form, record, tape, film or oral telling--is a structural fabrication, before it is anything else. It will have, if it is a significant communication, the same authenticity and integrity as the well-built house, the hand-sewn dress, before it can establish a style. Unfortunately children know nothing about these until they become acquainted with sufficient models for comparisons.

When adults lead children to take the advice of the caterpillar as molded by Lewis Carroll then we can direct readers toward the universals in literature.

"The caterpillar took the pipe out of its mouth and yawned once or twice and shook itself. Then it got down off the mushroom and crawled away into the grass, merely remarking as it went, 'One side will make you grow taller, and the other side will make you grow shorter.'"

The growing direction in which a young reader develops will be determined by the amount digested from the literary mushroom. One side contains the spores of generative universals. The spores on the opposite side contain a non-generative development. A universal in a literary sense means just this and much more.

A universal is an idea, theme, focus, or thought concept that is believed to be part of everyone at all times because we are by nature human animals. A generative universal enables the reader to expand, become different, or experience a rebirth. A non-generative universal lets a person look at himself or society and find pity, excuses, or indifference as a way of existing and thinking.

Though at the present time we cannot cease our bickerings over literary tastes, values, points of views and universals, we have roads to be traveled. We need to develop educational programs that strive for values, not tastes on personal points of views. Now is the time to ask questions. These questions need to be asked and, at least, given half answers:

1. What, in a literary sense, is a trade book in contrast to a text book?

2. What trade literature should be common knowledge for all educated people?

3. How can we instruct the young reader in comprehending what is read?

4. What is the saturation principle which mysteriously works on each succeeding generation?

5. Are there stable factors for using as criteria for determining quality generative literature?

6. Should trade literature instruction be divorced from learning to read programs in elementary schools?

7. Is there a developmental track for assuring the acquisition of a literary experience?

It is not even necessary to read literature for the young to discover that this is a field full of value mongers (wheeler dealers) and universal clarifiers (structural-generative thinkers). You will find evidence of these two paths which people want others to take in educational-professional publications. Note this professional statement:

A major goal of the literary reading instructional program is the establishment of reading interest, tastes, and appreciation....The basal reading program is the most readily available tool for training in the literary skills. As such, the program material should be used for this purpose to promote continued development of the foundational skills, interests, tastes, and appreciation which underlie future recreational reading.[1]

Also note this statement:

The meaning of literature is in its sound. The sound of a sentence is the fundamental sound of our language. Aesthetic response can only be nurtured. It cannot be taught. But with a wide and continuing exposure to stories and poems and to language that possesses some pretension to taste, children will begin to know what they do not like.[2]

What is needed are the thoughts of a clarifier, not a taste fertilizer.

David C. Davis
Professor, Department of
Curriculum and Instruction
The University of Wisconsin

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[1] George Spache and Evelyn Spache, Reading in the Elementary School, Allyn and Bacon, 1969, pp. 308-309.

[2] Bill Martin, Jr., Sounds of a Storyteller, Holt, Rinehart & Winston, 1966, p. 47.

ROLE PLAYING IN CHILDREN'S LITERATURE AND ITS EFFECT UPON THE AFFECTIVE DOMAIN OF CHILDREN'S THINKING

William G. McCarthy

For the past several years the emphasis in education has been upon the examination of the cognitive domain of children's thinking. Those rational abilities which help a child to reason, to gain knowledge, and to analyze and synthesize it have been the focus of research. More recently the affective domain of children's thinking has been recognized as being of increased importance in the development of children. The perceiving and responding to feelings and the development of values which can be acted upon are now being studied. The learning of a generalized set or value complex in the life of a child is considered to be an important part of the child's learning life. The conceptualization of values and the organization of them into a value system or a complex of values is an important learning task for children and an important teaching job for teachers. How can we get children to develop values? How can we cause children to internalize values which are important as guidelines for their life?

Great help can be gained from children's literature in the values which are taught through the lives of story characters. Courage as exemplified by the great dog Buck in Jack London's Call of the Wild or the strong defending the weak as exemplified by the goats in the fable of Three Billy Goats Gruff emerge as values taught to children. Much attention has been given to children's identification with characters in literature as exemplified in the American Council on Education, Reading Ladders for Human Relations. This has resulted in a great number of books dealing realistically with the types of problems people encounter in their daily lives.

We can teach these values through reading and discussion. However, there are other ways to help children to learn values, and one of these is role playing.

Role playing is a recently developed technique for reality practice of possible solutions to problems faced by children in their daily lives. Role playing may be defined as a temporary stepping out of one's own present role to assume the role of another individual or of oneself at another time. Role playing consists of spontaneously acting out problems and situations. It is a device to help clarify thinking by recreating concrete life situations at an action level followed by discussion. In sociodrama the emphasis is on the roles of the main characters. However, most authors use the two terms interchangeably to define the spontaneous acting out of solutions to problems and situations.

Role playing or sociodrama may also be differentiated from psychodrama. Broadly speaking, sociodrama is a teaching technique and psychodrama is a healing procedure. Psychodrama is directly concerned with personal problems of the child role player and requires the leadership of a clinician.

Role playing as a teaching technique may be said to possess the following advantages. It emphasizes a close relationship with the life situation in the lives of the participants. Role playing is practice in reality. Grambs and Iverson believe that this closeness to reality makes the resultant learnings easier to transfer to and more permanent in their effect upon real life situations. Shaftel believes that role playing genuine problems such as those facing children in their developmental tasks results in greater learning motivation because of the personal involvement of children. Stone states that role playing uses the interpersonal relationships of the groups to aid in a common learning such as a developmental task. Role playing affords the child an opportunity to learn through identification, imitation and practice, the ways in which most of our social values are learned. Shaftel and Grambs believe an advantage of role playing is that the classroom group may propose and try out many solutions to problems without fear of censure or penalty.

It is the objective of role playing to provide the opportunity for experiences from which boys and girls can arrive at generalizations and principles which will have significance for them as guides to the solutions of their problems. This is reflected in the writing of the educational philosopher John Dewey. In Democracy and Education he stated:

> It is not the business of the school to transport youth from an environment of activity into one of cramped study of the records of other men's learning; but to transport them from an environment of relative chance activities (accidental in the relationship they bear to insight and thought) into one of activities selected with reference to guidance and learning.

Following are the steps in role playing.

1. Warm up - It acquaints the participating group with the problem at hand. It arouses awareness of their need to learn ways of dealing with the problem.

2. Selecting the Participants - The teacher asks the class to describe the characters of the story briefly and to tell how they feel. Then he asks for volunteers to play these character parts in acting out an end to the story.

3. Preparing the Audience to observe alertly - Children should have their attention focused on what will be done to solve the problem. You may tell them that laughter spoils the exploration. They may have different ideas about the ending and will have a chance to tell about it later.

4. The Enactment - The role-players then put on their enactment. It may be brief or quite extended.

5. Discussion and Evaluation - The evaluation of how well the actors portrayed the roles they assumed and how well the problem of human relations was solved is brought out.

6. The Re-enactment - So often in life one wishes for a second chance to solve a dilemma. In role play it is forthcoming.

7. Sharing Experience and Generalizing - Do you know anyone to whom this kind of thing could happen? There is a sharing of experience and generalizing and exploring the consequences of behavior.

Remember:

It is not the individual who is evaluated but only the role or solution to the problem.

Help children to examine the consequences of behavior.

Tact is an important attribute of the person directing the role playing.

To help us understand the steps in role playing we need to practice them with live actors and real stories.

Following is a story which can be dramatized to help illustrate the values of role playing. The story is unfinished, and you will have to listen closely as I will want you to propose solutions and dramatize the story.

A Campout or a Lunch

by

William G. McCarthy

Pushing his limping bicycle up the garage driveway Raymond dreamed about the overnight campout the scouts were going to take. He thought of the ghost stories and the singing there would be around the campfire. He thought of the sighing sound of the tall pine trees and the fun he and his friends would have getting ready for sleeping outside.

He felt happy just thinking about it.

As he put out his foot to push the bike stand down his mind returned to the reality of the flat back tire. How can I get the shopping news delivered in time tomorrow to go on that scout campout trip, worried Raymond. The bike has this flat tire, and I need twenty-five cents for patches for the tube. I know, I'll borrow the quarter from Mom. She can take it out of my allowance for next week. But the last time I borrowed from Mom she said absolutely no more borrowing. She said I'd have to learn to save money for emergencies. Oh, I hope she will understand how I need to borrow just this once more. He slammed the kitchen door.

"Mom," he called loudly hoping to get his courage from the noise he was making.

"I'm right here," said his mother frowning. "There is no need to shout."

"I'm sorry Mom," he said wishing he hadn't made her cranky because he still had to ask her for the money so that he could be sure he would get the patches.

"Mom," he said, his voice sounding funny. He looked at his mother hoping she would understand his need.

"Yes, Raymond," she said more gently. She put down the apple which she had been peeling and turned to Raymond. "What do you want?"

"You know that camping trip the scouts are taking? The scout master needs me to help the younger boys. I'm the only one he can get, and he is depending on me," Raymond blurted out quickly hoping his mother would keep listening.

"Yes dear, I said you could go."

"Well," continued Raymond nervously, "they are going to leave exactly at 5:00 o'clock tomorrow." He watched his mother move over to the table and sit down.

"Sit down Raymond," she said. "You look upset."

Raymond couldn't sit down. He looked straight at his mother. "I need twenty-five cents from you to buy patches for my bicycle tire."

"But what has this to do with the scouts' camping trip?" she asked looking sternly at the mention of borrowing money again.

"If my bike doesn't work I can't get through delivering the shopping news in time to go on the camping trip," groaned Raymond. "Please Mother, may I have the money?" He looked with pleading eyes at his Mother.

"Raymond, I've made a rule and my rules will mean nothing if I don't stick to them. I have said absolutely no more borrowing. You'll have to get the money some other way. A rule is a rule."

"Oh, but there is just one day until the trip," wailed Raymond. "If you love me Mother you'll give me the money."

"I love you Raymond, but I must teach you also," she said leaning sympathetically toward him.

"I'll make you sorry if you don't," shouted Raymond.

His mother tightened her lips at his outburst, stood up and went back to her work ignoring completely all his further pleading.

Raymond realized finally there was no use talking. Well, he could ask his father.

"Anyway," he mumbled, "I will find some way to get that money."

As Mr. Nelson drove up to the curb in front of his white shingled house he was greeted enthusiastically by his son, Raymond.

"How do you feel, Dad? Do you want me to get your slippers for you this evening?"

"Well, well, why all the concern about me Raymond?"

"I need to borrow twenty-five cents again," he said smoothing his hair nervously.

His father slammed the car door and started toward the house.

"But you already have borrowed all your allowance for this week and fifty cents more besides to buy that elephant statue and those marbles at the dime store. Don't you remember that you agreed not to borrow any more money on your allowance? You said last Tuesday, all the cash you needed would come out of your allowance; didn't you?"

"Yes, Dad, but my bike has a flat tire, and I thought you could lend me money to pay for fixing it," Raymond said trying to keep up with his father.

"No Raymond, no more loans. You'll just have to learn to spend only the cash you have from your allowance," his father said and shut the kitchen door as if it were the subject he was closing.

Raymond started off for school the next morning. The air was crisp and the hills were sunshiny bright. Red breasted robins chattered to each other and flew to the hawthorn trees to eat the bright red berries. Raymond loved the outdoors. He would enjoy the boy scout overnight compout, but as he walked along he just could not think of anyway to get the money to fix his bicycle tire so that he could get

the shopping news delivered in time to go on the scout campout.

The bell rang, and Raymond went to his classroom. His teacher, Mrs. Carlson, was near the door. She smiled and said, "Good morning, Raymond."

Raymond hardly noticed her as he mechanically greeted her and shuffled to his seat.

After the flag salute, the children sat down. Mrs. Carlson began calling off the names of the children to buy their lunch tickets. It was then Raymond saw it, shining round and silver and right near his foot. Here was the money that would enable him to go on the scout campout! But now Shirley, the girl sitting across from him, was looking around frantically for her lunch quarter. What should Raymond do?

(Stop here for role playing. Refer back to seven steps of role playing. Role play and discuss solutions proposed by members of the class.)

We have examined the techniques of role playing and their contributions to affective learning and the development of values in children's thinking. We have found that role playing introduces another dimension to learning, that of the physical as well as the mental involvement of the players in learning. Many solutions may be tried. Solutions to problem stories and stories in children's literature can be examined, tried and then discarded or applied to our own lives. Children continually amaze teachers with alternate and creative solutions which they propose through their own thinking. Try role playing in your own classroom and use this technique for developing the feelings, emotions and values of your children.

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William G. McCarthy
Chairman, Elementary Education
Department
Professor of Elementary Education
Indiana State University

ONLY IF I WEAR MY JEANS

Virginia Mitchell

There are two things which I know about speechmaking. The first is that you select a title which generates interest but leaves you totally uncommitted; the second is that you avoid creating a sight that is apt to be remembered more than your possible insight -- so I didn't wear them.

When the conference was being planned, it was suggested that I might like to discuss reading and literature in the secondary school because I work with students in secondary reading methodology. I was told at that time that I would have the latitude to select whatever segments I might choose to include. I like that kind of freedom; it keeps me from having to ignore what's been asked, and lets me do what I wanted to do in the first place. My first decision was not to list my topic as secondary; so doing might have curtailed my flexibility and restricted my audience.*

The second decision was more difficult. There are volumes, many volumes, on our library shelves about the teaching of literature, particularly in the secondary school. Where would I begin to brighten such a wearied subject? As for talking with secondary teachers about teaching reading through anything, my chances for communicating appeared minimal. The average secondary teacher is as comfortable about, and as adequately prepared for, the teaching of Sanskrit as for the teaching of reading. We have perpetuated the educational myth that majoring in literature, with its quantity of required reading, is ample preparation for the teaching of reading--almost as if we believed that those who pursue other majors are free of such reading requirements. A closely associated bit of educational tomfoolery is the pretense that reading is a more utilized instructional tool in literature courses than in other secondary courses. When those other courses eliminate the textbook as their focal point, I'll be more able to understand such reasoning.

For this presentation, I plan to think of the conference theme as "Teaching and Reading," hoping that much of what I say will be directly applicable or easily adaptable to your subject area, the age level of your students, and your particular teaching situation. I even intend to get around to the wearing of jeans.

Each of us is aware that the major concern which faces us in education is our lack of success in developing the reading potential of increasing numbers of youngsters; we may also be aware that many youngsters who are proficient in reading skills do not find reading satisfying and employ their skills only when they must.

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*The audience was composed of individuals who indicated primary interests from preschool through senior high.

Such a complex problem can have no simple solution, and certainly, I join those of you who feel overwhelmed by it. There are, however, some aspects of the situation which I feel can be eased now; there are some aspects which are in the process of change; there is reason to be optimistic that one aspect of the problem should soon disappear.

Very briefly, I want to touch on two ways to increase student comprehension of subject content, regardless of the subject area. First, develop the habit of following the directed reading sequence; second, use oral reading more effectively.

The directed reading sequence is comprised of four steps: preparation for reading; interpretation; extending skills and abilities; and extending interests. The teacher has definite responsibilities which he must discharge during each of these steps if his students are to have maximum success.

Step One -- preparation for reading -- is intended to be just that. Because of the teacher's understanding of the individuals in his classroom, he can predict the types of difficulties his students will have trying to "make sense" out of today's content. In my own cornball fashion, I think of each person's accumulated experiences, values, attitudes, emotions, what-have-you as a mesh from which a hook extends, waiting to become ensnared in another skein of meaning from which, ultimately, a new hook will extend -- and wait. We've about passed through the phase in education where the "in" word is relevance and I don't much care what our replacement term is; what we're talking about in teaching is making today's activities, assignments, experiences adhere to those extended hooks.

Step One is the time for the teacher to build the background, develop the vocabulary, and clarify the objectives of the silent reading which is to follow. Each subject area has its own vocabulary; common words often take on uncommon meaning and confusion results unless the teacher PREPARES his students for thinking the desired meanings. My own unabridged dictionary lists 91 meanings for the work "hand," which is a word most first year readers recognize and say properly. Teachers who depend on the students' ferreting out of needed meanings are abdicating their responsibility and reducing the likelihood of meaningful reading. The final duty in preparing students to read is to establish the purpose for which they will be reading. Why? What is the focus? Somehow or other, those hooks just don't feel much magnetic pull toward Chapter III just because it follows Chapter II, or toward vague promises that "someday you'll be glad you know this," or "you'll need this if you ever go to college."

Step Two is the follow-up of what you said was the reason for the reading just completed (even if this is now another class day, the sequence should be observed). Interpreting what has been read is apt to be successful, I believe, in direct proportion to the integrity of the teacher. By that I mean that students were alerted to objectives in Step One; if the teacher now deserts those objectives and pursues other goals, both the teacher and the students will find interpretation unsatisfactory. A common teacher fault is changing emphasis from Step One to Step Two. A typical kind of procedure is to tell students that their objective is to read to identify the major events which led to the Revolutionary War, and to follow the reading with an interrogation principally concerned with dates, people, and places. If detail is what is wanted in Step Two, the students has a right to be made aware of that in Step One.

Step Three is for extending skills and abilities. What does it require for your students to do effective reading of your assigned content? Are signs, symbols, tables, charts, maps et al. important? You're going to be happier, and so are your students, if you take your class time to do this kind of work. This is the kind of timetaking that proves to be timesaving.

Finally, Step Four -- extending interest -- is your chance to send out all sorts of tentacles; one of them may just turn out to become that new hook I was talking about a while ago.

If I may now make just two points about more effective use of oral reading, I'll still get to those jeans. Oral reading is often erroneously conceived of as silent reading made audible. Teachers evidence this misconception when they have a student who is not comprehending well silently read aloud "so he'll understand it better." I am speaking now of the student who consistently has comprehension difficulty, not of the capable reader who just got snagged by improper identification of a word.

In silent reading, the reader's one objective is to communicate with the author. This communication is not dependent upon proper pronunciation nor even proper identification of each word. (Where context is strong, unimportant words may well be omitted, and unfamiliar, though important, words replaced occasionally with a "beep" while the sense of the passage remains intact.) Actually, the beep may prove a better way to maintain communication than stopping to apply word attack skills necessary to identifying the unfamiliar word; the beep is quickly supplied, comprehension is continued, and the reader proceeds.

Oral reading is a much more complex task; the performer now has a much longer list of responsibilities. He now must pronounce properly; he must identify each word; he must become interpreter to an audience through inflection, voice control, pitch, and rate. If he was in trouble trying to read silently, he is now totally defeated and withdrawal is his only way to survive. Not one of us here enjoys being asked to display our deficiencies; let's not be guilty of asking this of students through our use of oral reading.

A second thought about oral reading is the teacher's need to be an oral reader. One of our objectives in teaching reading in our schools is that we will develop such love of reading that it will be a lifelong source of satisfaction, yet thousands and thousands of youngsters sit in classrooms with teachers who show no evidence that reading is a driving force in their own lives. If being able to read well is so important for young people, why don't they see--and hear--their teachers doing more of it? If I wrote a bible for teachers, one of my ten commandments would be that every teacher should do some oral reading every day.

If you are thinking that you had no idea you would be expected to do all of this when you chose to become a teacher, you are certainly not alone. I think Mother Goose had teachers in mind when she wrote:

There was an old woman, as I've heard tell,
She went to market her eggs to sell,
She went to market all on a market-day,
And she fell asleep on the king's highway.

There came by a peddler whose name was Stout;
He cut her petticoats all round about;
He cut her petticoats up to the knees,
Which made the old woman to shiver and freeze.

When this little woman first did wake,
She began to shiver and she began to shake;
She began to wonder and she began to cry,
"Oh! deary, deary me, this is none of I!"

"But if it be I, as I do hope it be,
I've a little dog at home, and he'll know me;
If it be I, he'll wag his little tail,
And if it be not I, he'll loudly bark and wail."

Home went the little woman all in the dark;
Up got the little dog, and he began to bark;
He began to bark, so she began to cry,
"Oh! deary, deary me, this is none of I!"

We tend too often to conceive of teaching as filling our baskets with the expertly-graded eggs of Literature I, U.S. History to 1865, etc., and tripping off to market wrapped in our frilly petticoats of achievement standards, uniform expectancies, and textbook pages. We also tend to fall asleep on the king's highway and are asleep when the scissors of individual differences snip off our petticoats. A sad truth is that many are able to continue their sleep, never realizing that they've been clipped.

For those of you who have awakened, however, there is hope. If you are going home each night asking your little dog to wag his tail, but he insists on barking, may I suggest three things:

(1) The next time you go to market, put a variety of sizes in that basket of eggs you're trying to sell.

(2) Wear your jeans; you're a workman and workmen don't wear petticoats. Neither do they go down the king's highway; they cut their own paths.

(3) Don't fall asleep. Keep reminding yourself that it is normal in a heterogeneously grouped class to expect a range of differences equal to two-thirds the average chronological age of the group members. If you can fall asleep remembering that, try remembering that students faced with unachievable goals have more reason for feeling frustrated than do teachers; the students made no choice about being expected to attend school; teachers did make a choice.

Some of you may want to tell me that there's nothing you can do about putting what you'd like in your market basket because it's filled for you by the school administration, and I must admit that I have heard of such practices. I must also admit to having heard of epidemics of "blue flu" among teachers with salary, fringe benefits, and other such grievances; I have not been told of basket-filling practices grieving teachers that sorely. I have faith in the capability of teachers to circumvent mountains which genuinely offend them, and I know that many of you here today are already finding your own ways of doing just that.

But, outside this room, there are large numbers of teachers who find great comfort in those mountains; it's a lot easier to flit around in frilly petticoats than it is to put on jeans and go to work.

Once we have righted ourselves enough that our little dogs wag their tails when we come home, we can get on with another aspect of the total reading problem which we can do something about now, and that is helping students in their search for identity. This is crucial for all individuals; it is a principal concern of adolescents. Mother Goose doesn't seem to have written in a way which reflects my biases about the disparity between the school's goals for adolescents and the adolescent's developmental goals of self establishment and self acceptance, so I had to turn to Mother Mitchell.

If I dress the way you tell me to,
Then you can't see that I'm not me —
Because, for you, I'm right.

If I speak the way you tell me to,
Then what you hear's a stranger queer —
But you smile with delight.

If I read the books you hand to me,
And thus am "taught" another's thought —
I get A's in your game.

Dress, and speech, and even thoughts,
Who is this guy? And who am I?
Why does HE have my name?

No one quest is more vital to the young people who come to our classrooms than the drive to know who they are, to be individuals, apart from, yet acceptable by and to, themselves and others. As exasperating as their instability of emotions, of values, of goals, may be to us, we would do well to remember these inconsistencies are also exasperating to them, but they are necessary. Adolescents confuse us because it seems that in their pursuit of individuality, they become conformists as they align themselves with the actions of the group. These are really not contridictory behaviors; while the adolescent yearns to be different, he cannot survive isolation because of that difference.

We cannot help them "do their thing" nor "be their own selves" by sealing off their avenues of exploration and discovery. This we do by inflexible required reading lists, rigidly structured reporting procedures, and unrelenting teacher/librarian censorship. This we do by making all of their major decisions for them. There may be those among us who have the divine endowment of impeccable judgment; six pairs of little-worn, unwearable shoes in my clothes closet attest to the excellence of my judgment.

An unpleasant, but observable, fact is that many of the same students who appear unable to read in our classrooms, can and do read when they are away from our restrictions. When they are wearing their jeans, look in their hip pockets. The story is told that Macy's led the way, and other jean makers followed, when they had their jeans manufacturer widen hip pockets one-half inch to accommodate paperbacks; the popularity of Lord of the Flies is supposed to have perpetrated this change. True, Macy's business is merchandising; isn't merchandising also our business?

But, even if we change what we can now, we must finally come to grips with the issue of those students who do not have reading skills, in school or out, and whose jeans pockets may still hold a book because--despite all we've done to tarnish its pleasure--they want the status which comes with being able to read.

There is hope on the horizon. We now have state approval for programs which lead to either an elementary or a secondary teaching endorsement in reading. At our university, we have many students pursuing the elementary endorsement and a few have begun the secondary program. These are new programs; as more people become aware of them, we anticipate that enrollments in them will increase.

A second positive influence should be felt shortly. The undergraduate requirements for elementary teachers have been altered to include three hours of corrective reading. I have not mentioned today that some of our current problems in secondary schools are surely attributable to the elementary schools; I have just assumed that we all realized that the problems within our own classrooms, even at the university level, were almost certainly due to the inefficiency of prior teachers. Quite seriously, these additional hours in corrective reading should prove helpful all along the line.

We are optimistic that within a few more years there will be a reading methods course required on every teaching certificate. These things happen slowly. In March, 1965, as a member of the Indiana State Committee on Reading, I wore my jeans to Indianapolis, where, together with other jean-wearing committee members, we met with the Teacher Training and Licensing Commission to propose three alterations in certification patterns affecting reading preparation. Two of those have been accomplished; the third, a methods course on every certificate, will be realized upon the inclusion of secondary certificates; prospects are encouraging.

Your attendance at this conference and others which explore the problems of teaching gives evidence of your concern. The involvement of my department, the Department of Elementary Education, which is sponsoring this conference, and the involvement of other university personnel participating in the conference are evidence of our concern. When there is a high percentage of disabled readers in our schools with an even higher percentage of teachers who aren't really prepared to be very helpful, the institutions which prepare teachers must be concerned.

Much of what I have tried to call to your attention today has not been complimentary. Many of my remarks have been critical of existing practices and attitudes. I would not want you leaving with the belief that I am unaware that much that is praiseworthy is in progress, but I have a responsibility to the strengthening of teacher effectiveness. I can make a contribution ONLY IF I WEAR MY JEANS.

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PARAPROFESSIONALS AND READING

August J. Mauser

Scientific exploration of outer space has been with us and will continue to be with us for quite some time. Recently, we have embarked upon an educational moon shot, particularly in the field of reading. Massive research efforts are now being made to analyze the process and product of those individuals who do learn to read and also those individuals who do not. In a speech titled "The Right to Read" former U.S. Commissioner of Education, James E. Allen said:

> One out of every four students nationwide has significant reading deficiencies.... There is no higher nationwide priority in the field of education than the provision of the right to read for all... We should immediately set for ourselves the goal...that by the end of the 1970's... no one shall be leaving our schools without the skill and the desire necessary to read to the full limit of his capability... This goal cannot be easily attained. It will be far more difficult than the landing on the moon.

Implied in former Commissioner Allen's challenge was the formulation of a major national plan for what might be called "A Moon Shot in Reading." The major purpose of this paper is to strongly urge that this moon shot in reading will incorporate a strategy of quality and quantity. In particular, both developmental reading and remedial reading will be the benefactors. As we examine the more traditional ways that have been utilized in improving the teaching of reading to our children, and as we examine the newer and more innovative approaches, we are noticing a component of a different breed that is permeating our strategies used with children in the reading program. Namely, the paraprofessional or teacher aid.

Before we describe what specific contributions the paraprofessional has been and can be making to the field of reading, let us briefly define what should be the goals of the reading instructor. Dale (1969) succinctly defines reading as getting meaning from the printed page by putting meaning into the printed page. Reading is seen as having three aspects: reading the lines, reading between the lines, and reading beyond the lines. To read the lines you must be able to read the words and sentences. To read between the lines you must infer, draw conclusions, evaluate. To read beyond the lines means to apply to new situations what you have read.

It is this writer's opinion that trained paraprofessionals can greatly assist the formally trained teacher of reading in her attempts to help the child reach these three aspects of reading.

Paraprofessionals in Reading Defined

Paraprofessional personnel are people with varied amounts of educational and/or professional training brought into the schools to actively assist teachers in discharging their professional duties of educating children and youth in a more efficient and economical manner. They are not teacher substitutes, but are assigned the more routine-type tasks--for the most part--in order to free the licensed teacher so that he may devote the major portion of his time and energies to the execution of his professional responsibilities--individualization of instruction and lesson planning and preparation. The National Right-to-Read effort has been instrumental in the development of the National Reading Center located in Washington, D. C. This facility is dedicated to the development of functional literacy for all Americans in this next decade. One of the major and foremost goals of the Center is the development of the Ten Million Tutor Force (TMT). The TMT is aimed at dramatically increasing voluntary manpower resources for helping non-readers to read and very poor readers to make substantial improvement. The tutor force will involve any citizen who reads--and any citizen who believes in the national goal of reading for all individuals. Out of school youth and adults needing reading help will be matched with available tutor resources. Millions of citizens, thus, will devote a few hours per week to this patriotic service in order to make it effective. Consequently, TMT will be a massive effort directed to assisting all of our nation's individuals who are mentally capable to become functionally literate. The paraprofessional, then, will be actively engaged in attempting to alleviate and/or reverse the present situation. It has been estimated that approximately seven to eight million school children cannot read well enough to make full progress in school. In addition, five million young job seekers are not functionally literate. It has also been stated that twenty-five million workers may be denied job advancement because of reading disabilities. And finally, over eighteen million adults are presently shut out of our reading society.

Paraprofessionals--Then and Now

Paraprofessionals or teacher aids have been with us for a long time. This fact is indicated by examining the cultures of many of our earlier civilizations. In many of our early civilization societies, there were no professional teachers: it was often customary for the elders to teach the young. It is not unreasonable to say that the paraprofession actually came before the profession. In any case, it is apparent that in our culture we have had a long tradition of teaching by those who were not trained to teach. Even today, the professional teacher has not entirely replaced the educational influences made by the parent, grandparent, or siblings of the school-age child--all technically are paraprofessionals to a certain degree.

However, since the middle 60's the increase in the use of teacher's aids has been considerable. During the 1965-66 school year (which was the beginning of the ESEA), more than one hundred eighty thousand paraprofessionals were hired to work in Title I programs. In addition, it has been predicted that by 1977 over one-and-a-half million aids will be employed in the public schools. In New York City alone there were over four thousand full-time teacher aids. Reports from other metropolitan areas indicate a similar pattern. The pressure for the increased use of teacher assistants in our nation's schools results from the stark facts of underachievement by students in many of these schools.

However, the use of aids is not restricted to metropolitan areas. There is hardly a school system in the country that doesn't make use of some type of teacher aid. Perhaps it won't be long before the ratio of professional to nonprofessional staff members may be as high as 4 to 1. Since the use of paraprofessionals is not really new, why the sudden push?

I feel that one of the strongest reasons for the use of paraprofessionals is that the public is becoming more concerned with what is going on in the schools. There are many more college-trained people who are parents now than there were in the past. Consequently, these individuals have developed into the pressure purveyors as they are oftentimes the ones who are hit hardest by taxes. Because of this pressure our public schools and subsequently our children have been forced into trying to do too much in too little time too soon. Another factor related to the increase in teacher aids has been the availability of federal money.

Conveniently for the public schools, the increased public concern about public education came at about the same time as the increased federal aid. Government money used to provide adequate school supplies and equipment was still not producing results. We were then forced into looking at an alternative to the single-teacher concept. As mentioned before, the concept of the paraprofessional isn't a particularly new concept in itself. But coupling rising pressure with rising costs it didn't take long for another educational innovation to be born. The paraprofessional concept does have potential that few innovations have ever had! It could, however, destroy the public school as we know it now. To some this isn't such a bad idea. However, it also has the potential of turning our schools into truly creative opportunities for all rather than a few.

The functions of the paraprofessionals can be put into five categories:

1. Clerical
2. Housekeeping
3. Instructional
4. Motivational
5. Public relations

The last three categories are the ones with which we are most concerned. It is these areas of instruction, motivation, and public relations, as far as reading is concerned, that will require a certain degree of training. Many types of individuals have been successful as teacher aids. It has been suggested in the literature that fifth and sixth graders, high school dropouts, adults, volunteers from various service clubs can all make significant contributions to the students' reading skill. Recently, many articles have been written about paraprofessionals and the reading program. We will briefly review a few of these that have been recently presented in the literature.

Effects of Paraprofessionals/Teacher Aids on Reading

According to Mauser (1971) it is no longer a question of whether we should use paraprofessionals, but how do we best prepare them, utilize them, and fully tap their potential. School systems that introduce the well-trained teacher aid may provide for more individualization of instruction, more flexibility in classroom structure, more productive and manageable children, and also provide a closer alliance with the community. Recent research conducted with a paraprofessional or teacher aid component in reading, or aspects of the program related to reading, has suggested that positive effects can be shown when trained paraprofessionals or teacher aids are involved. Positive effects of the teacher aid concept in pre-school or readiness programs were cited in the research of Guess, Smith, and Ensminger (1971), which demonstrated that nonprofessional persons could be trained to develop and enhance speech and language skills using the Peabody Language Development Kits. Attention span improvement of kindergarten children that received instruction from trained teacher aids was reported by Hayden, Murdoch, and Quick (1969). Goralski and Kerl (1968) also found that significant gains in readiness were made by those children who were assisted by teacher aids. Hodgins, Karnes, and Teska (1970) reported that paraprofessional teachers who received sustained in-service training and daily supervision when working with pre-school disadvantaged children can fare as well as professionally-trained teachers in implementing an instructional program for pre-school disadvantaged children. According to Schoeller and Pearson (1970) increased achievement gains and attitudinal gains for reading were shown by those children who received reading instruction from trained tutors. Additional support for the paraprofessional

movement has been cited by Glass and Cohn (1970), who noted significant gains in word recognition (decoding) skills of children who received paraprofessional assistance. Similar findings were noted by Rogers (1970), who used paraprofessionals with first grade children. Specifically, it was noted that a "structured" approach was superior to an oral language approach in reading instruction that was supplemented by trained paraprofessionals.

When the behavior of the paraprofessional tutor is programmed such as indicated in the studies conducted by Ellson and associates (1968), McCleary (1971), Richardson and Collier (1971), further support for the paraprofessional is noted. In addition, Ellson (1970) has pointed out that through the use of programmed tutoring we can look for a reduction in the assignment of first grade children to special education and subsequently a greater retention of first graders in the regular educational mainstream rather than placement in the often times stigmatizing environs of the special education class. Vellutino and Connolly (1971) reported that trained paraprofessionals had been successful serving as remedial reading assistants. From the past evidence cited, then, it might be stated that the role of the paraprofessional in reading programs can be assistive in both developmental reading and remedial reading types of instruction.

Finally, we must note the findings of Hadden (1970), Johnson (1970), and Riessman and Gartner (1969) which suggest that by using paraprofessionals we will find an increase in positive community attitudes and amount of community involvement. The paraprofessional concept does offer another option to those individuals who are interested in working with children, but who at the present time do not desire to embark on a long-term training program. This is not to mean that we who support the paraprofessional movement are also a lot of social do-gooders who see the paraprofessional concept as a strategy to employ the "unemployable." When we are involved in educating our nation's youth we are committed to only those attempts which are quality in nature and implementation. Too many children who should be reading are not. Too many children who should be reading at a certain level are reading below that level. As we examine older approaches and practices and as we develop new ones, the trained paraprofessional, used wisely, can significantly assist and enhance the teachers in their individual programs in reading to a degree that all children will have a much greater chance of reaching their potential in reading and, ultimately, in later life.

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TEACHING READING THROUGH THE USE OF FILMS AND CHILDREN'S LITERATURE

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Nila B. Smith in her historical overview writes that the period between 1950 and 1960 was a period when reading instruction was criticized by laymen.[1] This caused school people to examine their methods more carefully; it stimulated the interest of parents and other laymen in reading instruction; it offered motives and opportunities to school people to explain the research, psychology and philosophy on which methods in use were based. More reading courses were added to college curriculums and standards were raised in regard to qualifications of reading teachers and specialists.

With this renewed interest in reading, educators began to look at their reading programs. They began to revise their methods and improve materials. There are now many approaches to teaching beginning reading: linguistics, i/t/a, words in color, unifon, language experience, individualized, and many others.

Much research has been done on the various approaches and mediums. In 1964 the United States Office of Education, Cooperative Research Branch invited researchers to submit proposed studies to them on the effectiveness of various instructional approaches in first grade. They were trying to find out once and for all if there was a "best" way to teach beginning reading. Twenty-seven studies were approved and completed during 1964-65. Several were carried on into the second year. Although some common conclusions could be drawn from the studies, the major conclusion was that no one method was consistently superior to any other method. The coordinators of the studies, Bond and Dykstra did draw one conclusion, however--the teacher makes the difference between the success or failure of the reading program.[2]

If it is the teacher who makes the difference and not the method, media and materials, then teachers should be continually searching for new and interesting ways to teach reading. Teaching reading through the use of films and children's literature is an interesting and effective way of teaching and reinforcing reading skills without the laborious task of repetition, drill and worksheets.

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[1]Nila B. Smith, Reading Instruction for Today's Children (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963), pp. 11-12.

[2]Guy L. Bond and Robert Dykstra, "The Cooperative Research Program in First-Grade Reading Instruction," Reading Research Quarterly, 2 (Summer, 1967), 5-142.

In addition to developing in children an appreciation of literature, films and children's books can be used to teach all facets of reading. Reading begins, according to Spache, with visual discrimination among forms and words, then on to a number of thinking processes which he refers to as recalling, interpreting, judging and evaluating.[3]

There are many very good films made for children, and twice this number that are not so good. The ones recommended here for teaching reading and appreciation of children's literature are done by the Weston Woods Studios. These films are excellent for classroom use for a number of reasons.

1. The films are taken from award winning, outstanding, or time proven children's picture books by noted authors and illustrators.

2. The text of the films is taken directly from the book; the company does not try to improve upon the author's style. The beauty and effectiveness of his writing is captured by the reader on the film.

3. Just as the author's words are recorded on film, so are the artist's original book illustrations. The cameras use a panning process to glide along the page, which creates an illusion of movement without distorting or changing the illustrations children love.

4. The music added to the films is very effectively used and enhances (rather than detracts from) the overall effect of the story.

5. Children feel much like adults in that after they have read a good book they like to see a movie which follows the book closely. Weston Woods follows the book exactly.

6. After children have viewed the films they have a good experience background, a familiarity with the vocabulary and content, and a desire to read the book on their own.

7. All new words and concepts have been introduced in context; therefore vocabulary development is a built-in feature of the films and comprehension is thus improved.

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[3]George D. Spache and Evelyn B. Spache, Reading in the Elementary School (Boston: Allyn and Bacon, Inc., 1969), p. 3.

8. The Weston Woods films are recommended for use because children enjoy them. Children are sad when Hercules the fire engine is retired because of automation. They can sympathize with Peter who hasn't yet learned to whistle for his dog Willie. They laugh at the crazy antics of curious George. Children can watch the same film many times and continue to enjoy it, seeing something new and different each time. A film should be good enough to bring out some emotion in children and to be shown many times without losing its appeal. It should be shown several times for children to enjoy its full significance.

Harold and the Purple Crayon is an excellent example of Weston Woods films.[4] It is the story of a trip--the kind of trip children like to take. They don't need drugs or gurus, all they need is a crayon.

A little bald-headed boy named Harold, looking for his room, generates a lively plot in which Harold and his purple crayon go on an exciting adventure while pursuing this goal. Harold is a convincing character with whom children could readily identify. They would have no trouble believing that Harold could climb mountains, create frightening dragons, or eat pies made by the purple crayon. Children have probably taken the same kind of trip as Harold and his crayon many times when given a blank piece of paper and a crayon and supplying their own imaginations.

The colors used in the book illustrations and in the film are sharp and distinctive. The blues and purples on white are suggestive of the calm and relaxation of bedtime. The male narrator's pleasant voice and appropriate music fading in and out of the background help to create and hold the mood of the film. The effectiveness of the film depends on the movement of Harold and his crayon. A filmstrip or filmstrip-record combination could not capture this movement and would not be nearly so effective.

Harold and the Purple Crayon is tastefully done; the theme, plot and characters are believable, interesting and lively. The original illustrations, the music and the narrator add significantly to the story and make the film more graceful and rhythmic.

This film could be used with children in a variety of ways. It could be used as an introduction to picture books, or used to stimulate creative drawing or writing. Children could create their own story with a crayon. They could make a mural of their own crayon trip. Experience charts could be written about the children's crayon picture stories. It would be especially good to use with disadvantaged children in the area of language development. It is short and colorful. The movement of the crayon would attract and hold their attention.

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[4]Crockett Johnson, Harold and the Purple Crayon (New York: Harper, 1958).

Harold and the Purple Crayon could be used in the area of music, to show how music suggests movement and enhances the mood or feeling of a situation. But perhaps the greatest value and use for this film would be to show to children (once or many times) just for their enjoyment.

Another example of how reading skills can be taught using the Weston Woods films and the corresponding children's picture book can be demonstrated using the 1938 book The Five Chinese Brothers by Claire H. Bishop and Kurt Wiese.[5]

First, discuss China and develop a feeling for Chinese culture. Where is China? Use a map or globe to pinpoint this area in comparison to where we live. Second, what are some characteristics of Chinese people? Some generalizations can be drawn by studying the illustration on the cover of the book: (1) their skin is yellow, (2) their eyes look like straight vertical lines, (3) they all have a braid in back of their hair and (4) they are wearing a small round black cap.

The illustrations throughout the book are representative of Chinese culture, although they are simple and done only in three colors (yellow, black and white), they are effective. The background music in the film also is distinctively Chinese and helps to create a mood for the children.

After the children have watched the film, they will ask to see it again. They are probably confused as to which brother had an iron neck and which could not be burned. They will need to clarify for themselves how the people tried to destroy each brother; which brother did they stuff into the oven of whipped cream and which one did they throw overboard far out into the ocean?

Listed below are eight different activities which could be used to teach reading skills using The Five Chinese Brothers. Using this as a guideline, teachers should be able to expand on these items and develop their own lesson plans from any of the Weston Woods filmstrips and corresponding children's picture book.

1. A play could be developed from this story very easily with a cast of:

   Five Chinese Brothers
   Mother
   Little Boy
   Judge
   Executioner
   All of People Assembled on the Village Square (the rest of the class)

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[5]Claire H. Bishop and Kurt Wiese, The Five Chinese Brothers (New York: Coward-McCann, 1938).

2. Inference questions could be developed from the story, for example:

   Why is it important for the five Chinese brothers to look exactly alike?

   What do you think would have happened if they had not?

   What would have happened to the little boy if he had kept his promise to obey the first Chinese brother promptly?

   How do you know from the story that China is near the ocean?

   Would you like the little boy who made faces at the first Chinese brother and fled as fast as he could for your best friend?

   Why did the people say the Chinese brother must be innocent?

   Could the book be renamed <u>The Four Chinese Brothers and Their Sister</u>? Why or why not?

All thinking processes suggested by Spache could be used and evaluated through discussion of these and similar questions. Perhaps the children could write some questions of their own.

3. Sequencing skills could be developed using this book and filmstrip. After one or more viewings of the film or reading the book, children should be able to relate in chronological order what happened in the story. Sentence cards can be made and children assigned to put them together the way it occurred in the story. For example:

   "Under one condition," said he, "and that is that you shall obey me promptly."

   The executioner took his sword and struck a mighty blow.

   But he began to stretch and stretch and stretch his legs, way down to the bottom of the sea, and all the time his smiling face was bobbing up and down on the crest of the waves.

   It must be that you are innocent.

4. This activity provides more than sequencing skills for the children. While they are trying to put their sentence strips into chronological order--they are reading them, and re-reading them. They are developing fluency in oral and silent reading and also learning some vocabulary unfamiliar to many of them. For example:

"under one condition"
"obey me promptly"
"executioner"
"struck a mighty blow"
"bobbing"
"crest of the waves"
"innocent"

These seven concepts were taken from the four sentences listed in number three. The book has many more words and phrases which could be put on cards and discussed with the children and then become part of their listening, speaking, reading and meaning vocabularies.

5. Many other skills could be reinforced from the text of the book, depending on the needs of each student. For example, many words which double the final consonant before adding an ending can be found in the story:

"stopped"
"begged"
"finally"
"stuffing"
"swelling"
"bobbing"

6. Emotions can be discussed, labelled, and even a bulletin board made with pictures, captions and explanations of each one found in the story. For example:

Desire: How the little boy felt when he begged and begged to go fishing promising faithfully to obey.

Fear: The way the first Chinese brother felt when the sea was about to force its way out of his mouth and the little boy would be drowned.

Anger: The way the villagers felt when they found out about the disappearance of the little boy.

Shock: The way the villagers felt when the Chinese brother simply could not be killed.

Happiness: How the five Chinese Brothers and their mother felt when the judge said "he must be innocent" and let him go home.

A list of antonyms and synonyms could be prepared and discussed using the various emotions.

7. Sight words could be reinforced by using this and other Weston Woods stories and filmstrips. Beginning sounds, digraphs, dipthongs, vowels, blends, prefixes, suffixes, compound words,

etc., could also be taught and reinforced using examples from the stories. Whatever skill the child is working on in his basal reader could be discussed and worked on using the film story as a base. Perhaps by using another source the skill will have more meaning for the child and become easier for him to grasp.

8. Children can write their summary of the story and illustrate their writings. If this is done after each film and book children will have made their own book. If one book and film per week is presented to the students, think of how much good children's literature they will have been exposed to in the period of one year--thanks to one good teacher.

The Five Chinese Brothers and Harold and the Purple Crayon are only two examples of how children's literature and Weston Woods filmstrips can be used to teach reading. Any good children's picture book can be used to teach reading skills. If it is a good book, it can be taken apart and many lesson plans developed from it that children will enjoy. Care should always be taken to make sure that the activities are motivating and interesting rather than drudgery.

Durkin writes that a child has various vocabularies which she calls listening, speaking and reading vocabularies.[6] A child learns to listen by listening to something. He learns to speak and write by speaking and writing about something. Finally he learns to read by reading about something. What better way to develop these vocabularies than to have a child listen to good children's literature, see original illustrations, talk about the story, act it out, summarize it, and finally read it for himself?

This approach to teaching reading through the use of films and children's literature offers many rewards to the teacher who works at it. She will develop (or renew) her own appreciation of children's picture books. She will see children become interested and motivated. Most important of all, she too will be one of those teachers who make a difference.

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[6]Dolores Durkin, Teaching Them to Read (Boston: Allyn and Bacon, 1970), p. 5.

NEW INSIGHTS CONCERNING PRESCHOOL READING AND LITERATURE

Charles R. May

In a recent visit to a kindergarten class, I observed a curious situation. When I entered the classroom, it seemed like a typical non-academic kindergarten. As I watched, a group of boys were building a fort in the block area. Across the room some girls were in the house-keeping corner having a tea party. In the middle of the room there were tables with children sitting around them doing cutting, pasting, and coloring activities.

But what caught my eye was a group of three little girls sitting in a corner away from the other children. It appeared as if the child holding a book was reading to the other two. As I moved closer, I found she was reading a story. When she had finished, I commented on how nicely she had read with expression. She smiled. Then one of the girls with her urged her to continue by saying: "Now Mary, this time show him how you can read the story without the book." Sure enough, Mary had memorized this story so well that it was difficult to tell that she wasn't actually reading the words.

Before I left the class, I asked the teacher if she had noticed Mary "reading" any other books besides the one she had read to the girls. "Oh yes", she replied, "Mary has memorized three or four books that she regularly shares with anyone who will listen." Then in a defensive manner, she added: "I don't encourage Mary's pretense at reading, and as you noticed, I suggested that they find a new activity after Mary had shared her book." This teacher then went on to say: "A friend of mine teaches in a school where they have a kindergarten reading program. While most of the children can do the reading assignments, some of them cannot. It seems to me that the pressures of first grade have been moved down into her kindergarten. Even though Mary might like to read, she will get enough of it next year in the first grade." As a means of giving authority to what she had just said, she added: "Anyway, I heard in one of my education courses that children shouldn't be taught to read until they are six years and six months old."

The Optimum Age for Beginning Reading

Is there a best time to begin reading? In the past we thought we knew the answer to this question. Mabel Morphett and Carleton Washburne were the first to use research methods for this particular purpose.[1]

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[1]Mabel V. Morphett and Carleton Washburne, "When Should Children Begin to Read?" in Research in the 3 R's, edited by C.W. Hunnicutt and William Iverson (New York: Harper and Brothers, 1958).

In an attempt to find an answer, these two researchers compared the mental age levels of a group of 141 first graders with their successful completion of 13 progress steps in reading and a knowledge of 37 sight-words. Both of these measures were arbitrarily selected for this study. At six years and six months mental age, which was obtained from an intelligence test, there was a sharp increase in the percentage of children who achieved the minimum standards. Consequently, Morphett and Washburne concluded that this mental age level was the optimum time to introduce reading. And as a result, the time of six years and six months became a significant memory item in many education courses.

The findings of the Morphett and Washburne study were questioned some years later by Arthur Gates.[2] He conducted his own study to find out if the mental age at the time of successful reading would vary as the result of other factors. In order to test his hypothesis, Gates designed a study which included four groups. Each group's situation differed from that of the other groups. At the completion of this study, Gates found that the mental age of six years and six months and initial reading success were not constant or significantly correltated, but rather, varied according to the factors of teacher performance, class size, type of school, and the amount and quality of materials.

Obviously, the time of six years and six months is not a universal best time to begin reading instruction. But it is interesting to note that not everyone concerned with teaching has heard of this. Concerning this matter, Jean Chall has made the following observation:

> Oddly enough, English teachers and principals, as well as their American counterparts, often repeated to me the long-refuted belief: "Well, as you know, research says that a mental age of six or six-and-a-half is best for starting."[3]

Proof that children can and do read before first grade has been collected by Dolores Durkin.[4] In one study she found that one percent of her pre-school sample could read, according to her standard of reading.

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[2]Arthur I. Gates, "The Necessary Mental Age For Beginning Reading," in Research in the 3 R's, edited by C.W. Hunnicutt and William Iverson (New York: Harper and Brother, 1958).

[3]Jean Chall, Learning to Read: The Great Debate (New York: McGraw-Hill Book Co., 1967), p. 278.

[4]Dolores Durkin, "Children Who Learn to Read At Home," Elementary School Journal, LXIV (December, 1963), 143-48.

Yet, in another region of the country up to four percent of her sample could read before entering first grade.[5] This knowledge that children can read before first grade has caused some investigators to explore an even earlier optimum time to introduce a different form of reading instruction.

In recent years there have been advocates of very early reading. Omar K. Moore suggests that the best age for children to learn to read is between age two and three.[6] He has taught children this young to read by designing a special learning environment. Moore's "talking typewriter" laboratory has received much attention in the popular press, and his success in teaching two and three year olds to read is well known.

Yet, when two social psychologists at the University of Chicago attempted to replicate Moore's technique for teaching reading to ghetto children, they had no success at all. These young children were not motivated toward reading as Moore's middle class subjects had been.

On the matter of the best age to begin reading instruction, Glen Doman takes an even more extreme view.[7] He argues that two years of age is too late. Doman would have mothers as the primary reading teachers of children. And to this end he has given parents specific suggestions on how to teach their baby to read.

Pre-School Reading Programs

While few people have taken Doman's proposal seriously, the public has shown a greater interest in early reading programs. This is evident by the large number of private schools and kindergartens which have sprung up with a reading emphasis for four and five year olds. One director of several private schools in the Dallas, Texas, area has stated that her biggest problem is finding enough teachers to meet her ever increasing enrollments.

This same director guarantees that the students in her schools will read at age five or she will refund their fees. The financial success she has had would seem to suggest that many people believe that early reading is necessary in our society.

Along the same lines, much attention has been given to the idea of moving the formal reading program down into the public kindergarten. This

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[5]Dolores Durkin, "Children Who Read Before Grade I: A Second Study," Elementary School Journal, LXII (October, 1961), 14-18.

[6]Omar K. Moore, Autotelic Responsive Environment and Exceptional Children (Hamden, Conn: Responsive Environment Foundation, 1963).

[7]Glen Doman, How to Teach Your Baby to Read (New York: Random House, Inc., 1964).

would allow children whose parents are unable to afford a private kindergarten to read early also. Paul McKee had advocated a move in this direction.[8] In the Denver Project the first grade reading readiness program was moved down into the kindergarten. According to McKee, this was done primarily so that first graders would be able to read earlier. But some kindergarteners have been stimulated to read at that level. The results of this project are still being debated over the following question: Are the early gains in reading worth the effort which is required to achieve them?

Needed Alternatives in Pre-School Programs

One way to improve this situation is to provide alternatives which are more in line with the child's abilities. One alternative which should be considered is the opportunity for children to read before first grade. This does not mean, however, that there should be a formal reading program for all kindergarteners. It does mean, though, that kindergarteners like Mary would have the opportunity to go beyond memorization if they had the desire to read.

This type of alternative was given to two kindergarteners this past year in the Indiana State University Laboratory School. One child, a girl, could already read when she entered kindergarten. The other child, a boy, had continually expressed an interest in reading and from the teacher's observation of his work habits, he was ready to read.

Starting in the second semester, these children were given an opportunity to read with the reading teacher each day. By the end of the year both children were reading. The girl was reading at the fourth grade level.

If one looks at the large number of students in remedial reading classes, he will realize that something more needs to be done to prevent reading problems. A closer look at these students will reveal that most of them are boys. William G. McCarthy, the author of Individualized Diagnostic Reading Inventory, has studied this problem and has concluded that around 70 to 80 percent of the remedial population are male students.[9]

One reason which is given for this situation is that schools are feminine oriented and are inappropriate for boys. In this respect, Patricia Sexton has made the following observation:

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[8]Paul McKee, Class Lecture, Education 310, Colorado State College of Education, Summer, 1961.

[9]William G. McCarthy, Personal Interview, August 4, 1971.

> The problem is not just that teachers are too often women. It is that the school is too much a women's world, governed by women's rules and standards. The school code is that of propriety, obedience, decorum, cleanliness, silence, physical, and, too often, mental passivity. Some of this, perhaps a lot, may be good and necessary. The military establishment is able to enforce some of this code--obedience and discipline--on men without making sissies of them. But when it is not alloyed with the stronger masculine virtues, as it often is in the military but seldom is in the schools, trouble is brewed.[10]

To improve this situation all male classes have been tried in Greeley, Colorado, Indianapolis, Indiana, and in Connecticut. Another all male pre-school program involving five boys ranging in age from four to six will be in operation in the I.S.U. Laboratory School during the 1971-72 school year. The guidelines for this program show that it is very different from other classrooms. For one thing, the boys will be outside of the school building almost as much as they are in it. The boys in this program who want to read will have an opportunity.

The reading phase of this masculine pre-school program will be based on the boys' own experiences, both at home and on field trips. While there will be no reading textbook, the TV program guide will be one of the focal points around which the need to read will be emphasized. TV commercials will also be used for this purpose. Research on TV commercials indicates that every hour forty or more words, usually names of products, are flashed on the TV screen and are vocally named for the TV audience. As an extension of this, the boys will be taking trips to stores to find these products (cars, boats, etc.) and to learn more about them. This search will also be done in newspapers and magazines.

Another important phase of this program will be its emphasis on literature of special interest to boys. All books used with the boys will be selected for this purpose. In too many kindergarten rooms the literature program is geared more toward the interest of the girls than toward the boys. It is no wonder that boys cause most of the disturbances during story sharing time.

One other pre-school alternative is self-evident. There should be a program for children who have had kindergarten but who are not ready for first grade. This program, like the one for boys, should meet the needs of children without making them experience failure. It should expand on the kindergarten experience and lead gradually into the readiness work of first grade at a time when the children are ready for it.

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[10]Patricia C. Sexton, "Schools Are Emasculating Our Boys," Saturday Review, June 19, 1965, p. 57.

Regardless of the type of pre-school program good literature should be an integral part of it.

A good literature program should have the following three emphases: The first of these is enjoyment. The books about Curious George and his adventures and the Dr. Seuss books are the kind children enjoy hearing many times over.

A second emphasis is that of learning more about the world around them. Concept books and books on specific topics are of this type. The Big Book of Real Buildings and Wrecking Machines by George J. Zaffo and The Storm Book by Charlotte Zolotow are examples of these.

A third emphasis is that of teaching behavior patterns. In Horton Hatches the Egg by Dr. Seuss, children learn what it means to be dependable. As one child once said to me, "Teacher, I'm 'true blue' just like Horton." And he was, as he stayed right with his task until he finished it.

To broaden and expand the concepts and understanding from literature a taxonomic questioning approach based on the Florida Taxonomy of Cognitive Behaviors by Ruth Soars, et al., should be used. When a teacher wants her children to think at levels which require more than memory, she should use this taxonomy to plan her questions. For example, when a teacher asks: Do you remember the name of the monkey in the story? This is a memory level question; whereas a question like: What happened in this story to cause Curious George to get into trouble? is at a higher level on the taxonomy. This question requires the children to analyze the events of the story and to decide on the cause. Using this questioning approach is one way of assuring a broader and deeper discussion of literature.

As an extension of any good literature program, the children's writing should be included. Through dictation, the children can have their stories recorded by the teacher or some older student. It is in their stories that one can observe the genre (the format of the story) that children follow. It is interesting to observe which children have had many stories told and read to them, for these children are the ones who can make up their own stories. For this reason children should be made acquainted with several types of stories that follow different genres. By having had this experience they will be equipped better to vary the genre of their own stories.

Children who have been exposed to a well planned literature program at an early age are more likely to develop an early interest in reading.

However, little will be gained by pushing children into reading programs before they are ready. We already have too many students in remedial and regular classes who hate reading. We must do something about this in the future, for if we believe that there is no universal optimum time to begin reading, and if we really believe in individual differences, we will change our reading program to include alternatives.

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READING THE PICTURES IN CHILDREN'S BOOKS

Jean B. Sanders

For better or for worse, this is a visual age. Centuries of scientific and technological progress have brought us more and more opportunities for visual entertainment and visual education.

With progress, always, comes some loss. The invention of writing and then of the printing press was followed by loss of memory ability, because people became addicted to the new opportunities for recording thought and relied less and less on the storehouses of their minds. Once it was possible for a man like Homer to compose and recite a book length epic without writing a word of it down. Today that kind of ability exists only in remote places where people have never learned to write or read. What need have we today for that kind of memory when we can record words in so many ways for future reference?

Today, it is not only possible to print words, but also to reproduce any kind of picture. The proliferation of pictures has brought with it some loss. Billboards on our highways hide views of nature. Addiction to the picture tube eliminates life experiences which might be more valuable than the picture on the screen. Even the many pictures in children's books may have caused, so I hear, lack of concentration on the printed word and lack of ability to form mental pictures.

Reading teachers have complained that pictures in a text detract from children's learning to read, because children read the pictures instead of the words. One publishing company has brought out reading texts with no pictures, in an effort, one supposes, to remove temptation. Other educators have feared that too great reliance on pictures will limit the child's linguistic skills and interests even after he has learned to read proficiently. They fear that the child will lack feeling for word meanings, appreciation of verbal distinctions, and sense of style in language. In addition, literature teachers fear that reliance on pictures is causing young people to lose their ability to visualize mentally.

The validity of the charge that children learning to read do resort to reading the pictures is unquestionable, though one may seriously doubt the basis for fears that pictures limit verbal distinctions and destroy the power of forming mental pictures. Arguments <u>for</u> pictures as aids in teaching reading and for augmenting verbal appreciation, as well as the possibility that pictures seen and stored in the mind facilitate, instead of hinder, mental visualization, could be weighed against fears.

I submit that we accept the fact that today's children are picture-minded and make the most of this condition. (Any teacher worth more salt than she is paid--a fairly inclusive category--knows that she must take a child where she finds him and proceed from there.) Books in the past have been primarily literary experiences for adults, but there is no reason to believe that they will be in the future. For children, books have always needed visual appeal. John Newbery recognized this fact in the eighteenth century when he made his little books as attractive as technology of that time permitted. Comparatively speaking, we've come a long way, baby; why fight it?

I do not mean that we should simply ignore problems; nor do I mean to try to show how pictures can help a child learn to read. In fact, I humbly admit that I know very little about teaching reading. What I hope to do is to emphasize the importance of pictures and to make some comments on books which have the greatest potential for fostering a child's visual perception and for providing him with the most enjoyable aesthetic experience.

Wise men down through the ages have believed that art has certain functions which determine its value. It seems rather old fashioned today to speak of these values of art, when we hear so much of behavioral objectives, whose attainment can be tested and recorded. The values of art cannot be measured; you won't be able to test your students for their attainment of these values to show what you have accomplished as a teacher.

These functions of art have been summarized by Irwin Edman in the first chapter of his book Arts and the Man as "intensification, clarification, and interpretation of experience."[1]

The art in children's books can provide the same intensification of life which is one of the main values of all fine art. The artist presents a scene for the child to live in for a while. While he is there he becomes more intensively aware of things: the shape of things, the beauty of things; and the importance of whatever may be familiar to him in life, so familiar that he hasn't really paid much attention to it; and the importance of things which do not exist in the real world, but which may be conjured by the mind. A new awareness can make life fuller and more interesting; it can also make life more bearable, for that which appears to be interesting or beautiful can counteract that which is banal or ugly in the world. For some children, the effect of a new awareness, if it is fostered or allowed to persist, will be love of life. Certainly our young people today seem to need all the help they can get to become life-loving.

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[1]Norton Library edition, p. 34.

The second function is clarification. In a practical sense, pictures in a child's book can clarify meanings of words he does not know. In a broader, more philosophic sense, pictures can clarify patterns in life. Often our real life experiences are blurred by pressures of time and surroundings so that we do not concentrate on the immediate scene or event. Consequently, we may miss the details which indicate the relationship of that event to others. In other words, we cannot see how that one experience fits into a pattern of experiences. Yet, life does have a kind of pattern or order which must be recognized if maturity is to be achieved. Pictures in a book contain details indicating the relationship of one event to another; and, along with all graphic representations, have a kind of permanence, in contrast to the fleeting and blurred experiences in life, which makes concentration on relating details possible, thereby showing how events form a pattern. A child needs to realize, even subconsciously, that one incident in life, no matter how trivial, is related to other incidents.

A third function of art is interpretation of experience. An artist does not record objects or action photographically. No matter what subject the artist presents, he records more than appearance; he gives the appearance meaning. Each picture is, in effect, a comment; but unlike most verbal comments of a factual nature, what the artist tells the viewer is transmitted to a great extent through the emotions. Like music and dance, usually the artist's comment may easily be understood by the poorest comer, for it requires less mental effort and less intellectual sophistication than words used to communicate the same meaning. For the youngest child, the artist is able to communicate through his depiction of texture the feeling of hardness of a turtle's shell and softness of a rabbit's fur more clearly than any number of words could do it; and, for an older child, the artist may be able to transmit the idea that children of different nationalities and different races are like him in their reactions despite differences in skin color or environment.

If the wise men who have claimed these functions and values for art are right in their theories, we should be very thankful that science and invention have made possible the proliferation of pictures in children's books. However, the same scientific and technological knowledge that makes picture reproduction possible has caused rapid multiplication of the number of books published each year. Children's book publishing is big business today. In any big business, there is danger of inferior goods. Consequently, it is essential to be on guard.

Setting up standards by which to judge pictures in children's books is complicated by many factors. One cannot judge wholly by those criteria used in judging art work produced mainly for adults, criteria which are themselves often contradictory, depending on who is doing the judging. When we look at children's books we must take into consideration what children like and dislike, but children, too, differ; so that studies made in an effort to set up criteria from children's opinions are also contradictory in their findings. It is only by combining what we do know about child nature in general and some commonly held truths about art that we can arrive at any standards of judgement.

Josette Frank writes, "Pictures, of course, are a matter of taste. But I sometimes wonder, whose taste? Do we select picture books for their artistic merit or for their appeal to children?"[2] And Marcia Brown wonders "why some artists, masters of subjective, poetic stylizations, turn to picture books. Do their editors urge them or aren't they able to stop them?"[3]

Both the authority on children's books and the conscientious artist may well wonder, along with the rest of us today, about some of the art work in children's books which seems to be art for art's sake rather than art for the child's sake. Josette Frank continues, "I should like to plead that pictures above all should be chosen with a child's eye view. We do, of course, want to raise their sights and cultivate their tastes with pictures that are artistically good and true. But for young listeners especially the pictures in their books should be related to their own concepts and experiences."[4] Indeed, as one shops among library shelves or in bookstores today, the number of books with beautiful color, line, and design, but also without regard for what a child can comprehend is distressing.

During a hurried visit ot the TM room of the ISU Library, I gathered an armful of horrible examples, from which I selected a few for comment. Probably the weirdest one I picked up is Arm in Arm by Remy Charlip, published in 1969 by Parents' Magazine Press. As a whimsical idea book to be read by an equally whimsical, somewhat sophisticated college student, this book might evoke commendation. It is clever and in some places very funny, if one has the experience and disposition to appreciate it. (It defies more explicit criticism. You'll just have to look at it yourself.) As a child's book, it is far too confusing in both content and pictures. Another confusing one, which is also clever, is Bruno Munari's The Circus in the Mist, published by The World Publishing Company in 1969. Here, the text is suitable for picture book format, but the art work and the use of transparent pages and very small print which one is bound to try to read backwards through the transparent pages cause confusion to even an adult. An example which is more clearly a case of beautiful art work beyond the grasp of children is Harriet and the Promised Land by Jacob Lawrence, published by Simon and Schuster in 1968. This book was first brought to my attention by

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[2]Your Child's Reading Today, rev. ed., Doubleday and Company, 1969, p. 30.

[3]"One Wonders," Illustrators of Children's Books 1957-1966, The Horn Book, Inc., 1968, p. 24.

[4]Op. cit., p. 31.

two black girls in a children's literature class who were dismayed at what they believed to be slurs cast upon their race. Truly the black characters are depicted almost as ghouls with death-heads and enlarged hands and feet, if one considers them as pictures of people. However, a viewer who understands what Lawrence is really depicting will grant his artistry. He has distilled the ugliness, the brutality, and the evil of slavery and its effect on these people and used them as symbols. Despite his intent and the fact that there is beauty in the concept and in his rendering of patience and courage under duress, the pictures of black people are basically ugly and even frightening.

Although Lawrence is himself a black man, this book evoked antagonistic response from viewers at the national convention of the Association for the Study of Negro Life and History in 1968, and, when tested in a community of "lower middle-class people" near New York, elicited hurt and resentment from black children and their parents, in contrast to acceptance by New York City black people.[5] Such pictures may be deserving of praise in an art gallery, but they have no place in a picture book.

An artist who strives for an individual style may fail as a picture book artist just as definitely as the one who is too intellectual. In my opinion, two artists who are generally acclaimed pretty highly may be accused of striving toward individuality to the extent of failing to produce good picture books. These two are Roger Duvoisin and Brian Wildsmith. Duvoisin's style is marked by simplicity. However, as Marcia Brown warns, "Simplicity is not always strength."[6] For example, in his pictures for Adelaide Holl's The Rain Puddle (Lothrop, Lee and Shepard, 1965) Duvoisin simplifies the rain puddle to a large white spot on the page. Although the animal characters are supposed to see themselves reflected in the puddle, the effect is actually one of two animals, rather than an animal and its reflection. In addition, on one page a tree is simplified to merely a tree trunk to represent a whole orchard, while on another page where the text tells us the pig "waddled off to crunch red apples in the orchard," no sign of the orchard is given; instead the pig is shown with his head in a basket near which are three apples, one red, one green, and one yellow. Throughout the book the animals and their environment are so simplified that a child will not be able to experience the feel of texture or of true color. Brian Wildsmith's identifying characteristic is brilliant color, masterfully handled; yet for a child this beautiful color at times must appear as a confusing mass, when it distorts the shape. For example, in his ABC book, the butterfly, elephant, and mouse pages are lovely to look at but the shapes are not readily discernible.

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[5] Interracial Books for Children, v. ii, no. 3 (Summer, 1969), 8.

[6] Op. cit., p. 25.

On the other hand, while Leo Lionni's Swimmy (Pantheon, 1968) has equally, and more consistently, vague shapes, the style is eminently acceptable and suitable, because all these shapes are supposed to be seen under water!

Granted that the last three examples are partially matters of my own taste, as others do not agree with me, let me add a criterion on which nearly everyone is agreed.

Charlotte Huck and Doris Young have advised in their "Guides for Evaluating Picture Books," that we ask ourselves this question: "How do the pictures help create the mood of the story?"[7] Although they advise a number of other questions, this one seems to me to be most important. Pictures should be in keeping with, and serve as an indication of, the mood of the story. The ability to create pictures which meet this criterion may be clearly seen in the versatile work of Marcia Brown. While other artists are frequently chosen by publishers because their styles happen to fit certain texts, Miss Brown can be relied on to use the right style for any mood. For example, her pictures for tales of magic and fantasy are perfectly suited to create an out-of-this-world atmosphere, as in The Flying Carpet (Charles Scribner's Sons, 1956), whereas in Stone Soup (Charles Scribner's Sons, 1947) the earthy and humorous drawings are in keeping with the story about a joke played on simple French peasants by soldiers.

A book whose pictures are certainly not in keeping with the spirit of the text is The Beautiful Things, text by Thomas McGrath and drawings by Chris Jenkyns (Vanguard Press, 1960). The text develops the concept of beauty; but the pictures are far from beautiful. One example of beauty mentioned in the text is the sun, the illustration for which is a lopsided eight-pointed red star shape; and the next page, where the text tells us the sun "is good for making shadows," is an unattractive yellow page covered with haphazardly drawn flower motifs on which are superimposed two silly looking figures who cast black crayon shadows, this supposedly represents the beauty of shadows. The mountains (further examples of beauty) are shown as a gray slag heap up which a rickety stairway climbs to a decrepit shack. Other pages are fully as reprehensible.

Another criterion based on children's need for aesthetic satisfaction is pleasing page design. Although the word "pleasing" allows for some personal differences, two certifiable common preferences should be kept in mind. First, monotony in any form is not desirable; therefore, consecutive pages should have variety, expecially in the proportions into which pages are divided. The half-print-half picture division of pages is not only monotonous, but is also sadly reminiscent of textbook format. A picture which is designed to be combined with print in

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[7]Children's Literature in the Elementary School, 2nd ed., Holt, Rinehart, and Winston, 1968, p. 109.

asymmetric division is much more pleasing, just as asymmetric balance within the picture itself is more pleasing than symmetric balance. H.S. Langfeld writes in The Aesthetic Attitude, concerning the balancing of two identical or nearly identical halves: "It is like perceiving the repetition of the same object--we soon become adjusted to it and the continued repetition not only robs it of all interest for us, but also robs it of meaning, as, for example, the repetition of the same word until it becomes mere sound."[8]

The long popular Poky Little Puppy illustrated by Gustaf Tenggren (Golden Press, fifth printing, 1967) is ample proof that children are pleased with variety in page design. Herein both single and double page spreads offer not only variety but, on most pages, asymmetric division as well as asymmetric balance within the pictures.

Another aesthetic principle applicable in judging art in children's books is that depiction of characters as individuals rather than as stereotypes or idealizations is preferable. Ben Shahn, an articulate twentieth century artist explains this preference: "If we were to attempt to construct an 'average American' we would necessarily put together an effigy which would have the common qualities of all Americans, but would have the eccentricities, peculiarities, and unique qualities of no American. It would, like the sociologist's statistical high school student, approximate everyone and resemble no one."[9] The desirability of individual portraits over stereotypes was dramatically highlighted in the 1940's and 50's when the fact was realized that only stereotyped pictures of minority races had ever appeared in children's books. Even if we discount important social effects of such lack of individual portrayal, we can see the artistic improvement which has resulted from insistence on individuality in pictures of black characters. John Steptoe's Stevie (Harper and Row, 1969), Tracy Sugarman's pictures of Jon in Joan Gill's Hush Jon! (Doubleday and Co., 1968), Ezra Jack Keats' depiction of Peter in the several books about him, with numerous others, are all evidence of both social and artistic superiority of individuality in characterization.

From the children's side of the fence come demands for factual authenticity in book illustration. If the text says "three little pigs," there had better be three little pigs, not two or four little pigs, or one big one with two little ones. My daughter who teaches kindergarten tells me her children love Poky Little Puppy, but she has to turn the page quickly where it says "all they could see was a big black spider"

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[8]Kennicat Press, 1969, p. 237.

[9]The Shape of Content, Random House, Inc., 1957, p. 54.

because the artist has neglected to show the big black spider, though he faithfully displays everything else the puppies see. If the reader doesn't hurry on, some child is sure to inquire "Where is the spider?"

Children also like to find extension of the text as they read the pictures. Robert McCloskey is supreme when it comes to putting interesting little additions to the story in the pictures. For example, in Make Way for Ducklings, children always note with pleasure that it is the children on the swan boat who are feeding the ducks, and that the boy on a two-wheeler who knocks the ducks off the sidewalk is a meany.

From the charges that are being hurled at children's books from all sides, including the Women's Liberation Front, it seems that one ought to add as one last criterion that pictures in children's books should not offend organized pressure groups. The most recent case of attack has been that on Sylvester and the Magic Pebble (Simon and Schuster, 1969) by the Fraternal Order of Police. The author-artist, either on purpose or inadvertently, depending on your point of view, has shown the animal policemen as pigs!

In spite of all criticism, mine as well as others', of the art work in children's books, surely we can listen to Bertha E. Mahony when she writes of the artists engaged in this work: "These creative people who use their talents for children's books are blessed and far more important than they realize, for they are helping to build that 'World Republic of Childhood' which, rightly built, will one day bring into being the Ideal Republic of the World."[10]

Yet if we believe in the power of pictures and in the artist's ability to influence the world of the future, blind faith in them is not enough. We must use our own knowledge of the visual arts to see to it that children get the very best in pictures, whether we are using children's literature to teach reading or, as we have always done, to offer them additional pleasure in life.

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[10]"Introduction," Illustrators of Children's Books 1744-1945, The Horn Book, Inc., 1947, p. xvi.

USING LITERATURE FOR DIAGNOSIS AND MOTIVATION

Claudia Baxter

How can good literature be used in diagnosing the reading needs of children? At the same time, how can children be motivated to read good books? The answering of these two questions distinguishes the author's informal inventory from the usual informal inventory suggestions found in most reading textbooks or in published inventories.

At one time in elementary school history, literature was used only for recreational reading. It was unpardonable for any teacher to use it for subject matter instruction. As views changed, literature was used as enrichment materials in reading and as supplementary sources of information for language arts, mathematics, science, and social studies.

Perhaps the greatest aid in reaching children with good literature has come with the growth of the paperback book industry. Books which have long been favorites are now in a size and form and at a cost which allow more children to purchase them. These paperbacks have also been used by several companies in the development of individualized reading programs, thus enabling many children to have a wider variety of reading experiences in their school reading programs.

When I attended the 1971 International Reading Association Conference microworkshop, entitled "Using Literature in Developing and Refining Reading Skills" in Atlantic City, I heard such comments as, "Literature should be used for fun reading only" and "Literature should not be used for instructional purposes." Others in the group could see literature used in vocabulary development and in the improvement of various comprehension skills.

However, literature can also be used in the informal reading inventories which each teacher can plan for her own class. Usually teacher-made informal inventories are compiled from materials found in graded basal readers, graded newspapers, graded content textbooks and in other graded reading materials.

Although it takes a longer preparation period for the teachers, literature may be used in developing inventories. In selecting material for group or individual diagnosis, helpful information concerning the reading level and the interest level of the books may be found in the following:

1. The Children's Catalog, ed. Rachel Shor and Estelle A. Fidell. New York: The H.W. Wilson Company, 1966.

2. Gateways to Readable Books, by Ruth Strang, Ethlyne Phelps, and Dorothy Withrow. New York: H.W. Wilson Company, 1966.

3. Materials for Remedial Reading and Their Use, by Hap Gilliland. Montana Reading Clinic Publication, 517 Rimrock Road, Billings, Montana 59102, 1965.

4. Good Reading for Poor Readers, by George D. Spache. Champaign, Illinois: Garrard Publishing Company, 1966.

Inventories may be developed in two ways: (1) by selecting materials of varying reading levels according to the interest levels of children of specific ages; and (2) by selecting materials on various topics for use with children who would profit from bibliotherapy.

As excerpts are chosen the books, both hardback and paperback copies, are placed at the free reading centers for children to read in their spare time. Thus through the informal inventory a child gets a taste of several books of interest to him and may be motivated to read them. The possibilities for increasing the reading enthusiasm of the child by incorporating his interests and needs into the informal reading inventory are limitless, since diagnosis is a continuing process throughout the year. Various inventories geared to different interests or needs may be prepared during the year.

To discover what the interests of each child are, it is advisable for the teacher to prepare a questionnaire for her children at the beginning of the year. The following questions could be used:

1. What kind of book do you like to read silently?
2. What kind of book do you like to read to others?
3. What kind of book do you like to have read to you?
4. What is the name of the best book you have ever read?
5. What is the name of the best book you have ever had read to you?
6. If you had to choose between the following types of books, which one would you choose?
   Adventure, animal stories, fairy tales, family life, biographies, nature stories, sports.

After the answers to the interest inventory have been evaluated, make a list of those interests held by the class members. Using these interests as a guide, go to such sources as were mentioned before, and choose five or six books of varying reading levels for the particular class. Many authorities, including Harris (1970), recommend 50-word selections for pre-primer level, 100-word excerpts for primer and first-reader levels, and 200-word selections at and above second-reader level.

Harris (1970) also believes that passages should be taken from the beginning of a reader while Botel (1968) says to use samples from the end of the book. Since these inventories will be using trade books rather than readers, it is a good idea to make the selection according to its

power of motivation for the readers. I frequently use an exciting or interesting part wherever it is in the book.

In a group diagnosis, Dolch (1953) suggests that each child read one sentence aloud. Harris (1970) advises that each child should read two or three sentences. This is a quick way to find those children having difficulty in their oral reading. If there are several copies of the same book, a group silent reading inventory may be given by having the children read a certain portion silently, with the teacher noting the amount of time it takes each to read the portion and then allowing them to write the answers to several comprehension questions which have been prepared for them. Even in a group situation this can give a fairly accurate indication of each child's silent reading level and his comprehension ability. It is a good means of spotting the slower silent readers.

Children who have many problems with word recognition, comprehension, or speed during the group inventories should be administered an individual informal inventory or some other diagnostic test. When administering an individual test, the teacher records the errors made by the child. Harris (1970) uses a method of marking the errors on a blank sheet of paper. Wheeler and Smith (1963) use a check sheet. I use markings similar to those used by Durrell (1955).

the wind	-	repetition designated by a wavy line under the letter, word, or phrase
p	-	word pronounced by teacher
able lasting late	-	omission of words, parts of words or punctuation marks
~~an~~ the	-	substitution
ăgrāte aggravate	-	mispronunciation
in a SMALL house	-	insertion of word or phrase
/	-	lengthy pauses between words or phrases

The following are some books which I have successfully used for the informal reading inventories:

For Primary Grades Inventories

Title	Author	Rdg. Level	Int. Level
Straight Up	Lent, Henry B.	1	1-3
Little House	Burton, Virginia	2	1-4
Rooster Crows	Petersham, Maud and Miska	2	k-3
Five Chinese Brothers	Bishop, Claire H.	3	1-3
Little Toot	Gramatky, Hardie	3	k-3
Elephants	Zim, Herbert S.	3	2-4
Let's Go Outdoors	Huntingron, Harriet	4	1-4
Story of Ferdinand	Leaf, Munro	4	1-4
Make Way for Ducklings	McClosky, Robert	4	k-3
Juanita	Politi, Leo	5	k-3
Ruby Throat	McClung, Robert	5	1-3
Big Book of Real Trucks	Zaffo, George	6	k-3
Big Book of Real Fire Engines	Zaffo, George	6	2-4
Big Book of Real Trains	Zaffo, George	6	2-4

For Intermediate Grades Inventories

Down, Down the Mountain	Credle, Ellis	3	3-5
An American ABC	Petersham, Maud and Miska	3	3-6
Goldfish	Zim, Herbert S.	3	4-7
The Hundred Dresses	Estes, Eleanor	4	4-6
All About Us	Evans, Eva	4	4-8
Big Book of Indians	Fletcher, Sydney	5	3-7
Farmer Boy	Wilder, Laura	5	4-6
Misty of Chincoteague	Henry, Marguerite	5	4-7
Mary Poppins	Travers, Pamela	5	4-7
Gulf Stream	Brindze, Ruth	6	4-6
Americas Stamps	Petersham, Maud	6	3-9
Skid	Hayes, Florence	6	4-7
Young John Kennedy	Schoor, Gene	7	5-7
The Whale People	Haig-Brown, R.L.	7	5-7
The Loner	Wier, Ester	7	5-7
Good-bye, My Lady	Street, James H.	8	5-7

An annotated bibliography which is extremely useful for selecting books for bibliotherapy has just been compiled by Riggs (1971). Periodicals and unpublished materials are listed as well as books, which enlarges the possibilities of selections.

The following are selections which I have used for bibliotherapy.

Title	Author	Grade Level
Papa Small	Lenski, Lois	k-2
Finders Keepers	Lipkind, William	k-3
Horton Hears a Who	Seuss, Dr.	k-3
Plump Pig	Evers, Helen and Alf	1
The New Pet	Flack, Marjorie	1
Pelle's New Suit	Beskow, Elsa	1-2
The Smallest Boy in the Class	Beim, Jerrold	1-2
Timid Timothy	Williams, Gweneira	1-2
Two Is A Team	Beim, Lorraine	1-2
What Happened to George	Engelbretson, Betty	1-2
Hat for a Hero	Bannon, Laura	1-3
Madeline's Rescue	Bemelmans, Ludwig	1-3
The Biggety Cameleon	Pope, Edith	1-3
Dumblebum	Glenn, Elsie and Morris	2-3
Kid Brother	Beim, Jerrold	2-3
My Mother Is the Most Beautiful Woman in the World	Reyher, Rebecca	2-3
Peg-a-leg	Cutler, Lin	2-3
The Mixed-up Twins	Haywood, Carolyn	2-4
With Dad Alone	Beim, Jerrold	2-4
The Plain Princess	McGinley, Phyllis	3
One Kitten Too Many	Bradbury, Bianca	3-4
The Bears on Hemlock Mountain	Dalgliesch, Alice	3-4
Ginnie and the New Girl	Woolley, Catherine	3-5
The Big Wave	Buck, Pearl	3-6
Adopted Jane	Daringer, Helen	4-5
Henry and Beezus	Cleary, Beverly	4-5
Henry and Ribsy	Cleary, Beverly	4-5
Call It Courage	Sperry, Armstrong	4-6
Family Grandstand	Brink, Carol	4-6
The Beatinest Boy	Stuart, Jesse	4-6
Tree for Peter	Seredy, Kate	4-6
The Youngest Camel	Boyle, Kay	5-6
Blue Willow	Gates, Doris	5-7

The aid which individuals receive from bibliotherapy is difficult to measure. The rapidity with which books are read and passed to others with the same needs and interests gives ample evidence of the success of this type of a project, however. Changing attitudes and discussions pertaining to problems are positive results seen in the classroom.

Informal inventories may be used intermittently throughout the year as diagnostic tools, and at the same time they also may encourage students to read more for pleasure as well as to satisfy a definite need. Use Literature in building your informal reading inventories!

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FIVE BASIC CODE SYSTEMS--KNOWLEDGE NECESSARY TO ANY READING INSTRUCTIONAL PROGRAM--OR REFLECTIONS UPON INVENTING A PANDORA'S BOX

David C. Davis

"I am not satisfied with the course (which I note is usually adopted) of teaching small children the names and order of the letters before their shapes . . . . It will be best for children to begin by learning their appearance and names as they do with men."

This was stated by Quintilian in 70 A.D. We have here the roots of divergent opinion that has lasted until the twentieth century.

The reading instruction program for children has been on a methodological teeter-totter for centuries. Educators, parents, linguists, psychologists, poets and my great-great-aunt Miss Dove have all had their say about how to teach reading. The different points of view stem from two major points of references. There could be more common agreement on reading. There could be more common agreement on the reading instructional program should two points of references be considered with intellectual discussion, an intellectual questioning environment that forgets names and limited controlled research studies which make educators sound like investigators of crime.

If you are a student of the mountain of investigations concerning reading and the instructional programs for reading you will uncover the meaning of the remark about our limited intellectual pursuit of this problem. Research and points of reference on reading have made a man-invented system into one as complicated as a natural phenomenon.

Reading Forum, Monograph No. 11, published by the National Institute of Neurological Diseases and Strokes, Public Health Service, U.S. Department of Health Service, Education, and Welfare, explains how we are still using inadequate reference points for seeking solutions to reading issues.

Reference points that are needed for a clearer approach to reading and instructional programs are these two;

Reference Point 1---A comprehensive definition of what reading actually is and what specific code systems are used by communicators.

Reference Point 2---A balanced concept of how a receiver of communications comprehends oral messages and written information.

At the present time the most comprehensive definition of reading is given by Dr. Theodore Clymer at the University of Minnesota--yet his definition is only one-fourth of what is actually reading. A comprehensive definition of reading takes in a few more factors than given consideration by Dr. Clymer.

Reading is this and perhaps much more: first, a recognition, no matter how vaguely, that someone or something is using man-invented stimuli to tell you something. This first part of the definition is where most professional workers get hung up on reading. Clymer and even the International Reading Association, and many others overindulge in assuming that reading is only decoding the alphabetical code system.

Man has invented several code systems for communicating thoughts. A few of these have residue nerves to instinctive human-animal behavior patterns. Consider the following as an outline of the most exciting code systems invented by humans throughout the centuries. A Pandora's Box, if you want an analogy, because language or code systems are man's vehicle for intelligence or ignorance.

A. Extra-sensory perception--or mind-reading behavioral insights
B. Body language - para-lingual habits
C. Oral patterns of sounds and music
D. Picture or graphic written system
E. Word code system
F. Idea code or concept symbol code system
G. ABC code system
H. Electronetic--or use of electrical energy and waves to record all of the previously named systems and expand on all the others.

These eight separate yet convergent systems invented by man should be recognized as our basic reading material. When this reference is fully understood, then reading instructional programs will change and the second reference point will need to be considered.

The slides to be presented shortly will make you aware of (1) principles behind all language code systems, (2) a detailed taxonomy of the graphic code system, (3) a visual recognition of idea code writing, (4) recognition of indispensable words in the word code system, and (5) the alphabetical code system.

Time will not permit to fully discuss the electronetic code system, but I hope your questioning attitude encourages discussion of the electronetic system because this is the one that the coming generation has been weaned on!

Now this outline and recognition of the five basic code systems is only the first section of what reading is, but note that this is where we falter the most. Too many teachers, research designers and graduate school professors place all their attention upon the alphabetical code system. The time is now when word, idea, graphic, and electronetic code systems should receive more factor analysis and pupil instruction.

The second reference point, comprehending what is coded, is also a Pandora's Box. Reading, after recognition of the code being used, is a complicated syndrome labeled <u>Comprehension</u>.

This syndrome, and it is a syndrome if you define syndrome as a collection of signs that occur together and characterize a disease or dissatisfaction, is an educational problem, and educational task, and comprehension is, unfortunately, a disease which educators fall victim to.

Comprehending what others are saying to us, whether in direct face-to-face conversation or in the complex mixture of a written code system, has fixed-flexible levels of development, fixed being all levels common to every code system used, and flexible or not necessarily ordinal.

The first level is:

Surface and implied meaning. This level is under the direct control of the sender with only slight variable interaction, but all code systems have this double-pronged angle to meaning because of the principle of displacement.

The second level in the comprehension syndrome is:

The personal, social and cultural interpretations. It is here the comprehension process becomes complicated because man is a diverse conditioned learner.

An important principle to keep in mind when reflecting on the first and second levels of comprehension is that language between people is man-invented, an arbitrarily agreed-upon system which attempts to displace the thoughts of one person and transfer them to another. This displacement and transfer process is never a precise, one-to-one relationship.

So far in this long history of man's ingenuity in inventing ways of telling others what is inside him, there has not evolved an adequately constructed or perfect message-sending process, unless, of course, we consider the unproved mystical powers of extra-sensory faculties, or religious experience or the unchallenged function of human love for another human.

Comprehension, then operates on two levels, (1) the surface-implied position, and (2) the personal, socio-cultural level.

To further complicate the reading process is a third structure necessary for understanding. This third structure is the processes of transaction. In comprehending a communication we can act in at least four patterns. The first reaction pattern is transference. The second is transformation. The third is generative pursuit of the thought comprehended, and the fourth is rejecting or temporarily accepting the communication.

In the transference phase we simply attach the communication to a prior experience. These prior experiences being stored in our memory bank wonderfully enable us to be a human animal, rather than an instinctive animal. The transference process makes all messages bits of what the sender thinks and bits of what the receiver thinks.

The second reaction pattern is the transformation process. Transforming communications is a subtle phenomenon whereby we do not divide our mental images from the original message from the sender. Entangled in this transformation process are hundreds of learned and psychological forces which are being unconsciously released.

The third process in this transaction of thoughts is generative. It is most often referred to as critical thinking. Theodore Clymer says that it is using ideas gained from reading. This generative transaction becomes a mental part of the reader, influencing or altering previous views.

I imagine two directions in this generative action--a non-generative route and a generative route. A non-generative route is non-functional in the sense that it throws previous experiences into an unorganized collection or it erases any stored mental concepts. A generative route reinforces, expands, or reshuffles previous thought until you want to act further. This generative level is the one most teachers talk about when they find students who become excited about what they read, but this level confuses the young when incorrect techniques are used to keep excitement growing.

The fourth structure, however, is the one in which we behave most of the time. It is the reject or temporarily accept behavioral pattern of man. Some refer to this as apathy, indifference, or unconcern, but in reality it generally happens because the receiver doesn't have a problem or mental concept collection that it fits into.

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